

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME II

NEW YORK, MAY, 1907

NUMBER 5

## AN ALTARPIECE DEDICATED TO SAINT ANDREW ATTRIBUTED TO LUIS BORRASSÀ



DETAIL FROM THE ALTARPIECE

THE Metropolitan Museum has now on view two and perhaps three striking examples of a school which was till recently ignored by historians of art, namely, the Catalan school. The researches recently published by Señor Sanpere y Miquel in his book *Los Cuatrocentistas Catalanes*\* have been a revelation to connoisseurs of a flourishing school of painting existing in and around Barcelona throughout the fifteenth century. The origins and development of this school are quite distinct from those of the Spanish School proper.

This is indeed to be expected from the fact that the civilization of Catalonia was itself distinct from the Spanish and that the Cat-

alans looked rather to Provence and Italy than to Spain in their racial, political and social sympathies. To this day the Catalans speak a language more allied to Provençal than to Spanish and it is not therefore surprising to find that the origin of this interesting and hitherto obscure school must be traced to Avignon. There under the régime of the Pope, Simone Martini of Sienna inaugurated a style the effects of which were felt widely throughout France and the Limousin countries. The precursors of the Catalan School clearly derived their inspiration from Simone and Siennese forms, Siennese technique and to some extent Siennese color predominate in their works till well on into the fifteenth century. So close indeed was this affiliation that certain pictures now relegated to the school of the Limousin district have passed hitherto as Siennese. This is the case with the part of a polyptych No. 45 with a figure of St. Giles and two subsidiary scenes which though long in the possession of the Museum, was exhibited for the first time last April. This picture had always borne on a label at the back the attribution "Siennese School" and so close is it to certain Siennese works that only after much hesitation was it tentatively ascribed to the School of Avignon. To that school in a sense it belongs, but probably only in so far as the Catalan School itself derives from Avignon, for in all probability this picture comes from an atelier in Barcelona closely allied to that which produced our recent acquisition, the altarpiece of St. Andrew.

Señor Sanpere y Miquel's book has brought to light several artists who if not of the first rank when compared with the great names of Italy and Flanders yet

\* *Los Cuatrocentistas Catalanes*; Historia de la Pintura en Cataluna en el Siglo XV, por S. Sanpere y Miquel. Barcelona, 1906. 2 vol. Octavo.

deserve to be recorded as distinct landmarks in the history of art. The first of these is Luis Borrassá, whose dated altarpieces at Vich and Manresa show that he

existence but they show an artist who, following the main lines of Siennese trecento art in the larger compositions, gives rein to a quite individual and original



ALTARPIECE DEDICATED TO SAINT ANDREW  
ATTRIBUTED TO LUIS BORRASSÁ

flourished in the early years of the fifteenth century. We have indeed notices of retablos painted by him from 1396 up to 1424. Of these only a few are still in

fancy in the smaller subsidiary scenes. Here we find faces with an air of actuality altogether foreign to the great style of the Italians of the time. Indeed in this re-



ST. ANDREW, THE CENTRAL PANEL  
FROM THE ALTARPIECE ATTRIBUTED TO LUIS BORRASSÁ

spect this local and comparatively sequestered school may be considered to be actually in advance of contemporary Italian art, still conscious as that was of the great academic tradition of the fourteenth century. Certainly one would rarely find in Italian cassone pieces before 1430 anything so actual, so much in touch with contemporary life as are the small panels in our altarpiece.

The altarpiece itself comes from the Church of Perpignan. This is so near to the Catalan border that there is nothing surprising in finding its inhabitants ordering their retablo from the prolific ateliers of Barcelona. It is to be hoped, however, that documentary research will throw further light on the precise history of this work. Meanwhile the attribution to Luis Borrassá himself may perhaps be accepted though not with absolute certainty. Our picture has indeed a close affinity with the altarpiece of St. John the Baptist in the Musée des Arts Décoratifs in Paris which is accepted by Señor Sanpere y Miquel on internal evidence as Borrassá's; but it must be remembered that our experience of this school is still very recent, that our eyes have hardly yet become accustomed to discern subtle differences amid the general likenesses of style and that the records reveal a whole society of artists of whose works we have no precise knowledge. In the central figures our altarpiece seems below Borrassá's standard, while in the delicacy of color and the vivacity of the narrative style displayed in the smaller scenes there is nothing as yet known in Catalan art of the early fifteenth century which surpasses our example. In any case it is one of the best and most typical specimens of an interesting phase of early Renaissance painting.

While the altarpiece of St. Andrew represents thus admirably the great movement of Catalan art at the opening of the fifteenth century which is associated with the name of Borrassá another altarpiece lent by Mr. William M. Laffan illustrates no less splendidly its development in the latter half of that century. For this period Señor Sanpere y Miquel has revealed a

whole family of artists who have left a group of works marked by a distinct style. This is the family of Vergos of whom no less than five are known as painters. The greatest of these is Pablo whose works are marked by a singular dignity of design and a peculiar pale grey tone of color. Mr. Laffan's altarpiece appears to be too positive in color and too accentuated in its dramatic interpretation to be the work of Pablo and I should ascribe it, though with the same reservations that I made above, to Jaime Vergos II.

R. E. F.

#### THE LAZARUS BEQUEST

IT is with special gratification that the Trustees of the Museum record the bequest of the late Mrs. Amelia B. Lazarus, consisting of twenty thousand dollars, to be applied, with all interests which may accrue, to the purchase of works of art by American artists, and of a part of her own collection, consisting of nine pictures.

Mrs. Lazarus's gifts during the period of her connection with the Museum, as a Fellow in Perpetuity, like those of other members of her family, have been numerous, comprising collections of old silver, gold ornaments, and porcelain; but the benefaction with which her name will always be most closely associated is the gift, which she, with her daughter, Miss Emilie Lazarus, made of the sum of twenty-four thousand dollars for the establishment of the fund known as "The Jacob H. Lazarus Traveling Scholarship Fund." The value of this scholarship is too well known to be gone into at length at this time; it is fitting, however, that it should be pointed out that the service which Mrs. Lazarus has rendered in this, her last gift to the Museum, is consistently in line with her enthusiastic and strong interest in American art expressed in wise action. Mrs. Lazarus's name can never be forgotten by those who study the growth of the art of painting in this country, nor by those who understand the part which the Museum plays in this development.



PASTURE SCENE BY J. POKITONOW  
GIFT OF THOMAS P. SALTER

### THE SALTER GIFT

**B**Y a gift from the late Thomas P. Salter, the Museum has come into possession of eighteen paintings, all of which have been on exhibition in the Museum, as loans, since 1892, and are well-known by frequenters of the picture galleries.

The list of them is as follows:

#### AMERICAN SCHOOL

- Gifford, R. S. (1823-1880). Near Patelmo.  
Johnson, David (1827- ). Monarch of the Meadow.  
Jones, H. B. (1848- ). Autumn.  
Brown, William L. ( ). Fruit.

#### BELGIAN SCHOOL

- Verboeckhoven, E. J. (1799-1881). Cattle with Landscape.

#### FRENCH SCHOOL

- Jacque, C. E. (1813-1894). Sheep.  
Plassan, A. E. (1817- ). View on the Seine.  
Girard, Firmin (1838- ). A Rainy Day in Paris.

- Jacquet, J. G. (1846- ). Reverie.  
Grolleron, P. L. (1848-1901). Soldier at Rest.  
Jan-Monchablon, Ferdinand (1855- ). Summer Landscape.  
Pokitonow, J. Cattle in Pasture.

#### GERMAN SCHOOL

- Koek-koek, B. C. (1803-1862). Winter Landscape.  
Schreyer, Adolphe (1828-1899). Arab Scout.  
Preyer, Emilie (1849- ). Fruits and Flowers.  
Velten, W. ( ). Halt of Cavaliers.

#### ITALIAN SCHOOL

- Pasini, Alberto (1828-1899). Halt at a Mosque.

#### SPANISH SCHOOL

- Sanchez-Perrier, Emilis. Lagoon near Venice.

Mr. Salter, who for a number of years, had been warmly interested in the Museum, was a member of an old Portsmouth, New Hampshire, family, but early came to New York, where he was in business as a member of the shipping house of Salter & Livermore.



PERSEUS AND MEDUSA  
A WHITE ATTIC LEKYTHOS



WHITE ATTIC LEKYTHOS

the head of the Gorgon Medusa. The details of the story are familiar enough—Perseus, at a loss how to set about his task, met Hermes, who promised that he and Athena would be his guides; he was first taken to the Graiai, the three sisters who had only one eye and one tooth between them, which he stole and would not give back until they had told him of the abode of the Nymphs. When he came to the Nymphs he was provided by them with winged shoes (*endromides*), a wallet (*kibisis*) and the cap of Hades. The first were to enable him to reach the home of the Gorgons, who lived on the further side of the ocean, at the uttermost bounds of the earth; into the wallet he was to put the head of the dread Medusa, since, if he gazed at it, he would be turned into stone; the cap of Hades would render him invisible and secure his escape from the pursuit of the other Gorgons, Medusa's sisters. Armed

with these possessions, he successfully performed his task and brought the head of Medusa back to Seriphos, where he turned King Polydektes into stone, as a punishment for his misdeeds.

This story is a popular subject for representation in Greek art, the favorite episodes selected being the actual cutting off of the Gorgon's head, the subsequent flight of Perseus, and, more rarely, his visit to the Nymphs. Of these the flight of Perseus occurs most frequently and is the one chosen for our lekythos. On one side lies Medusa, headless, but evidently not yet quite dead. With visible effort she is raising her body, supporting it with both hands. The slight contraction of the fingers and the bending of the right leg would show her agony, even if the blood were not gushing from her neck. From her neck also springs Pegasus, a winged horse, who is said to have ascended to the seat of the gods and carried the thunder and lightning of Zeus. Medusa wears a short chiton and winged shoes. She has a pair of large curved wings, which rise from her shoulder. Above Medusa Perseus is represented flying rapidly to the left. He is furnished with all the various gifts delivered to him by the Nymphs. On his outstretched right arm he is carrying the wallet with the head of Medusa, which is seen projecting from the rim; on his head he wears the *petasos*, Hades's cap; his feet are fitted with the winged shoes; and in his left hand he holds the sickle, or curved sword (*harpe*), which Athena is said to have given him.

When we consider that this picture was the work of a humble artist at a time when Greek art had not yet freed itself from the constraint of archaism, the simple directness and spirited rendering of the scene becomes very impressive. We have already mentioned the indications of pain in the drooping body of Medusa, which presuppose a close study of nature. With true feeling for effective contrast the artist varied the more stereotyped scheme of representing Pegasus merely by a horse's head or fore part and substituted a whole horse emerging from the dying monster's neck in the full vigor of new-

born strength. An entire horse was indeed represented in the well-known metope of Selinus, but there it is helpless in Medusa's arms, not springing from her neck. In the figure of Perseus the artist's ability to sketch a figure in swift motion found full opportunity. The Gorgons who pursued the hero are not represented, but there is no question that Perseus is in rapid flight. His arms are outspread as if to aid the quick motion of his winged feet; his cap is safely perched on the front of his head to prevent it being caught by the wind, and the ends of his mantle are swept behind in his rapid onrush. The filling of the field—the Gorgon in the centre and Pegasus and Perseus rushing in opposite directions—is satisfactory and contrasts favorably with earlier renderings, when, in accordance with the desire of making the picture as representative as possible, the scene was crowded with all the other participants—the two Gorgons, Athena and Hermes.

The method in which this lekythos is painted places it in that interesting class of white lekythoi, which is transitional between the earlier technique of painting the figures in black silhouette on a white ground (similar in every respect to the ordinary black-figured vases except that the ground

is painted white instead of being left in the red of the clay), and the late method in which the figures were drawn in outline and bright colors were gradually introduced for the draperies and other details. In this class, which came into vogue in the early part of the fifth century, B. C., the design either combines painting in silhouette and outline drawing or is painted entirely in fine black relief lines. In our lekythos the figures of Perseus and Pegasus are painted dark brown with incised details, while the body of Medusa is drawn wholly in outline. Vermilion is used, not as a wash, but for effectively touching up various details, such as the cap, winged shoes, and wallet of Perseus, as well as the border of his mantle, the girdle, shoes, and blood of the Gorgon, and the tail and neck of Pegasus; there is also a stripe of vermilion on Pegasus's wings and on the top of the wings of the Medusa; and again a touch of it in the centres of the palmettes on each side of the main scene. In accordance with the method prevalent for this class of lekythoi, the neck and shoulder of the vase, which form the background for the decorative designs (row of bars, lotos-buds, and maeander) are left red, while the ground for the design is covered with a brownish slip.

G. M. A. R.



PERSEUS AND MEDUSA  
PAINTING FROM WHITE ATTIC LEKYTHOS

## RECENT PUBLICATIONS OF THE MUSEUM

**C**ATALOGUE OF THE HEARN COLLECTIONS.—Mr. George A. Hearn has recently presented to the Museum a catalogue of the Museum's collection of paintings bearing his name.\* The book is a large-paper octavo, handsomely printed at The Gilliss Press, and consisting of reproductions of all the pictures in half-tone and heliogravure full-page plates faced by a brief description and certain important statistical matter such as the artists' dates, size of canvas and date of the painting.

The catalogue is preceded by a preface containing the correspondence which passed between Mr. Hearn and the Trustees of the Museum, and which sets forth the wishes of the donor and the conditions under which the gift of paintings was made and accepted.

Copies of the catalogue have been sent to all the members of the Museum, at Mr. Hearn's expense, and they have been placed on sale at the catalogue stands, where they may be had for sixty cents.

**INDEX TO THE ANNUAL REPORTS OF THE TRUSTEES, 1871-1902.**—In 1903 the Annual Reports of the Trustees of the Association for the years 1871 to 1902 were reprinted, bound in one volume, to meet various demands, and an index to this volume has now been issued by the Museum.† Its purpose, as stated in the preface, is to make immediately available the information contained in the Reports.

\* The George A. Hearn Gift to the Metropolitan Museum of Art in the City of New York in the year MCMVI. New York, Printed for the Museum, MCMVI. xiv, 220 p. Octavo.

The rapid growth of the Museum, particularly of its collections, has made essential a means of ready reference to such information, and the Index forms a systematic guide to all material published within the period noted.

It may be well to indicate briefly the nature and extent of this material. A general history of the Museum from its foundation is included in the Annual Reports. The earlier of these record the installation of the collections in temporary quarters and the grant from the city of an appropriation and a permanent site; the later deal with the problems connected with new buildings and increased equipment. All statistics affecting growth and extended uses are given, and also the chief details of administration, such as the formation of committees, the development of departments, and provision for educational work. The financial statements show the receipts and disbursements for each year, and the establishment of special funds, with details of investment, income, etc. By means of lists, as well as of supplementary notes, the entire connection of each officer and member of the association, his special service and his personal efforts, may be traced. Acquisitions are not described at length, as such descriptions are confined to the Handbooks of the Museum, but every accession acquired by gift, loan, or purchase receives brief mention. In all this material many related facts must necessarily appear at irregular intervals, and the classification supplied by the index becomes more desirable with the issue of each Report.

H. F.

† Index to the Annual Reports of the Trustees of the Association from 1871 to 1902. New York, MCMVII. iii, 156 p. Octavo.





## NOTES

THE METROPOLITAN MUSEUM OF ART EMPLOYEES' ASSOCIATION.—The association of the employees of the Museum has recently received the seal of approval of the Trustees of the Museum.

The Association, which was formed last year, has the following objects, as set forth in the Constitution: to promote a spirit of comradeship among all persons who are in the regular employment of the Museum; to offer aid to the families of deceased or disabled employees, and to provide a benefit fund for those who are retired from the service of the Museum for old age or disability after long and faithful performance of their duties. Membership, as may be inferred from the name, embraces all persons who are now, or shall hereafter become employees in regular service.

The membership entails an entrance fee of one dollar and dues of twenty-five cents a month. Upon the death of a member, the Trustees of the Association authorize the payment of one hundred dollars to the heirs and assigns.

The action of the Trustees of the Museum, above referred to, provides that any member of the Employees' Association who has been honorably retired from the employment of the Museum after a service of twenty years, shall receive the same amount as that received from the Association, namely, one hundred dollars, and that upon the death of any employee who has been in the service of the Museum for three years or more, one hundred dollars shall be paid to his or her personal representative.

COLLECTION OF ARMS AND ARMOR.—The gallery of Japanese armor is undergoing a process of remodeling: the color of the background of the cases is to be changed; and there will be inserted acquisitions from the Bishop and other

sales as well as objects lately lent. An account of the rearrangement will be given in the next number of the Bulletin.

The room of European armor is also to be materially developed. A doorway will be opened from it into the new North wing and a series of cases will be placed in the middle of the room to contain the more important pieces of the collection, such as embossed half-armors, ivory saddles, inlaid firearms, which should be viewed from all points. The distinctly oriental pieces, which hitherto have been placed side by side with the European arms, will be removed and placed in cases which will form a line beginning with the door of the armor room to the gallery of Japanese armor. The Ellis collection of (mainly) European arms, formerly in Room 28, will be installed in the cases on the East wall of the armor room.

The Collection of Arms and Armor has recently added two swords of types hitherto lacking in its collection. The first of these dates from the thirteenth century and has the handle and straight transverse guard characteristic of the century. The pommel is somewhat oval, its long axis parallel to the guard. Like every other known sword of this period, the handle (*fusée*) has been lost, although in other regards this object has suffered little from having long been buried. The second specimen, also of a rare type, belongs to the class of *lands-knecht* swords. It is the irregularly outlined pommel and the original *fusée* of boxwood. It comes from the well-known Theel collection, formerly in Vienna.

THE LIBRARY.—The additions to the Library during the past month were 203 volumes, as follows:

By purchase.....192 volumes

By presentation.....11 volumes

The names of the donors are:

Boston Art Club; Boston Museum of Fine

Arts; Bristol Museum and Art Gallery, Bristol, England; Buffalo Fine Arts Academy, Albright Gallery; Castle Museum, Norwich, England; Mr. Paul Chevallier; Detroit Publishing Company; Dr. Francis E. Doughty (through Miss Swords); Mr. A. Durel; Fairmount Park Art Association; Mr. George A. Hearn; Mr. George Leland Hunter; Mr. F. Lair-Dubrenil; Messrs. F. Muller & Co.; Musées Royaux des Arts décoratifs et industriels, Bruxelles; Pennsylvania Museum and School of Industrial Art; Mr. David C. Preyer; Miss G. M. A. Richter; Royal Canadian Academy of Arts, Montreal, Canada; Smithsonian Institute, Washington, D. C.; Superintendent of Immigration, Ottawa, Canada.

The attendance during the past month was 226.

The Librarian would be glad to receive, as gifts or as offers for sale, any of the following:

Catalogues of exhibitions of American Art; Catalogues of private collections in America; Catalogues of sales of paintings and objects of art, held in America; Catalogues of expositions held in America; Works relating to art in America, and American periodicals of art.

**MEMBERSHIP.**—At a meeting of the Board of Trustees held Monday, April 15, the following members were elected: Fellow in Perpetuity, Samuel J. Bloomington; Sustaining member, Mrs. Henry Kirke Porter.

**INTERNATIONAL KINDERGARTEN UNION.**—One of the sessions of the annual meeting of this association will be held in the Museum on the evening of Friday, May 2, 1907.

**PAY DAYS AT THE MUSEUM.**—That the Muse of Poetry, as well as Apollo, is sometimes moved to efforts in the interest of the Museum, is shown by the following helpful lines, for the early publication of which we are indebted to *Life*.

HELPS TO MEMORY

The biggest policeman within Central Park  
Looked down—oh, far down—upon me;  
"No, 'tis not to-day ye'll be havin' to pay  
To see the Museum," quoth he.  
Then added, amidst an Hibernian smile,  
"Wait now, till I tell ye more yit;  
An' if ye remimber the way that it goes,  
I warrant ye'll niver forgit."  
(So he chanted this rune, which I took as a  
boon,  
For through all of life's dull days or gay days  
I shall always recall his much-emphasized  
drawl);  
"*Wash-days an' fish-days is pay-days!*"

He stated: "They ask me from marnin' till  
noight—  
Decimber the same as in May,  
On Choosdays an' Sundays an' Froidays an'  
Mondays —  
Which days they're expicted to pay.  
They ayther starrrt in, without havin' a cint,  
An' mad whin they arren't allowed;  
Or else they're His Nobs an' as rich as the Mint,  
In a huff at the non-payin' crowd!"  
He repeated his phrase with a hypnotic gaze;  
And forever, on work-days or play-days,  
When approaching the stile I exclaim with a  
smile:  
"*Wash-days an' fish-days is pay-days!*"

L'ENVOI.

Therefore, princes, or paupers, who patronize  
art,  
In the course of your golden or gray days,  
Would you spend? Would you save? Learn  
the saying by heart;  
"*Wash-days an' fish-days is pay-days!*"  
*Life.*





BULLS FIGHTING. A BRONZE GROUP BY SOLON BORGLUM

## PRINCIPAL ACCESSIONS



PRIMITIVE MAN. A BRONZE GROUP  
BY EDGAR WALTER

**A**ERICAN SCULPTURE.—The latest additions to the collection of bronzes which the Museum has recently acquired are two gifts: one, a group called "Primitive Man," by

Edgar Walter, the Californian sculptor, received from Mr. Isaac N. Seligman; the other, a bust of Ralph Waldo Emerson, by Daniel Chester French, a gift from the sculptor.

The figure of a man lightly holding by the scruff of its neck the limp form of a bear cub, well expresses the idea of great strength usually ascribed to the man of primitive times. The poise of the figure is masterly, and the modeling crisp and firm—in a word, the work is a worthy example of what is being done by the school of young sculptors of the western coast.

Mr. French's fine bust of Emerson, modeled from life in 1879, is well-known to all lovers of the Concord philosopher. We quote the artist's own description of the face which he has reproduced, extracted from Lorado Taft's *History of American Sculpture*.

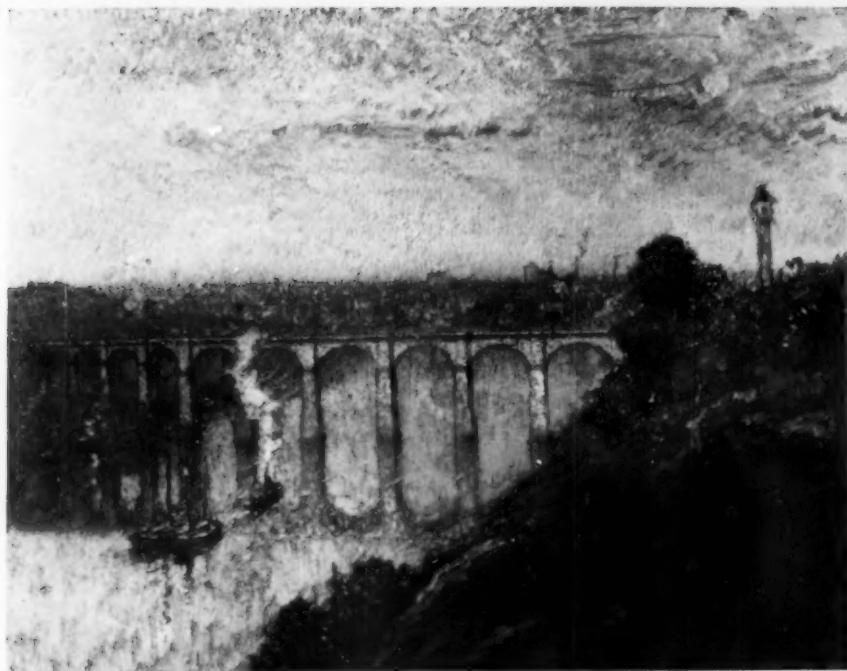
"I think it is very seldom that a face combines such vigor and strength in the general form with such exceeding delicacy and sensitiveness in the details. James speaks somewhere of 'the over-modeled American face.' No face was ever more modeled than Mr. Emerson's; there was nothing slurred, nothing accidental, but it was like the perfection of detail in great sculpture—it did not interfere with the grand scheme. Neither did it interfere with an almost child-like mobility that admitted of an infinite variety of expression and made possible that wonderful lighting up of the face so often spoken of by those who knew him. It was the at-

tempt to catch that glorifying expression that made me despair of my bust. When the work was approaching completion, Mr. Emerson looked at it after one of the sittings and said, 'The trouble is, the more it resembles me, the worse it looks.' It will be remembered, however, that the sage finally gave the bust his unqualified approval in the oft-quoted remark, 'That is the face that I shave.'"

HIGH BRIDGE, BY RANGER.—Mr. William T. Evans has presented to the Museum a painting by Henry Ward Ranger, which, besides its artistic merits, has a special interest in the public museum of New York. It belongs to a series of views of New York City, the subject being "High Bridge," the well-known aqueduct which carries the Croton water main over the Harlem River.



RALPH WALDO EMERSON  
BRONZE BUST, BY DANIEL CHESTER FRENCH



HIGH BRIDGE, BY HENRY WARD RANGER

## COMPLETE LIST OF ACCESSIONS

MARCH 25 TO APRIL 20, 1907

CLASS	OBJECT	SOURCE
ARCHITECTURE—Spanish.....	*A gilded and carved wood doorway with iron gate.....	Purchase.
ARMS AND ARMOR.....	*One armet, French, about 1650; two halberds, German, late sixteenth century; two swords: one twelfth century, the other about 1650, Japanese; one helmet.....	Gift of the family of the late Francis E. Doughty, M. D.
	†One cannon, Austro-Turkish, seventeenth century.....	Gift of Mr. Rutherford Stuyvesant.
CERAMICS.....	†Five vases and one bowl of Lancastrian lustre ware, English. ....	Purchase.
DRAWINGS—American.....	*Crayon, Ideal Head, by S. W. Rowse...	Bequest of Mrs. Amelia B. Lazarus.
FURNITURE AND WOODWORK..	One wooden chest, Italian, late 17th century. ....	Purchase.
METALWORK.....	†One copper water-jug, Russian .....	Purchase.

\*Not yet on exhibition.

†Recent Accessions Room (*Floor I, Room 3*).



BULLETIN OF THE METROPOLITAN MUSEUM OF ART

COMPLETE LIST OF ACCESSIONS—MARCH 25 TO APRIL 20, 1907—*Continued.*

CLASS	OBJECT	SOURCE
MUSICAL INSTRUMENTS .....	*One wooden bell, African; one wooden rattle, South Sea Islands; one small yoke with three bells attached, Russian; one carved ivory horn, German, added to the Crosby-Brown Collection .....	Gift of Mrs. John Crosby Brown.
PAINTINGS .....	A collection of eighteen oil paintings. (For list see p. 81)	Gift of Mr. Thomas B. Salter.
PAINTINGS—American .....	*Hen and Chickens, by Baird .....	Bequest of Mrs. Amelia B. Lazarus.
	†High Bridge, by Henry W. Ranger ..	Gift of Mr. William T. Evans.
French .....	Landscape, by J. B. C. Corot; *Mandolin Player, by A. Vely; †Bathing Scene, by E. Boudin; Bookworm, by P. Brouillon; An Arab Encampment, by Duvieux; Bull-dog Head, by Chardin(?) .....	Bequest of Mrs. Amelia B. Lazarus.
Italian .....	Portrait, artist unknown .....	Bequest of Mrs. Amelia B. Lazarus.
REPRODUCTIONS .....	†Two bronze casts of medals; Com. Edward Preble and Maj.-Gen. William H. Harrison .....	Purchase.
	*Plaster cast of the Diskobolos .....	Purchase.
	*Seventeen copies of objects found in Crete .....	Purchase.
	†Electrotype copies of eight silver objects, English, seventeenth and eighteenth centuries .....	Purchase.
	†Bronze copy of an Italian medal .....	Gift of Mr. Garrett C. Pier.
SCULPTURE—American .....	†Bronze group, Primitive Man, by Edgar Walter .....	Gift of Mr. Isaac N. Seligman.
	†Marble bust of Mary Justina de Peyster, wife of Gen. J. Watts de Peyster, by George E. Bissell. ....	Gift of Gen. J. Watts de Peyster.
	†Bronze statuette, Fate (Puma), by A. P. Proctor .....	Purchase.
	†Bronze statuette, Head of Victory, by Augustus Saint Gaudens .....	Purchase.
	†Two bronze groups, Horse Tamers, by Frederick MacMonnies .....	Purchase.
	†Bronze statuette, Man Weeping, by Paul-Ange Nocquet .....	Purchase.
	†Bronze bust, Ralph Waldo Emerson, by Daniel C. French .....	Gift of the Sculptor.
	†Bronze group, On the Borders of White Man's Land, by Solon Borglum .....	Purchase.
	†Bronze group, Bulls Fighting, by Solon Borglum .....	Purchase.
	†Bronze statuette, The Sprinter, by Charles A. Lopez .....	Purchase.
TEXTILES .....	†One prayer rug, Anatolian, sixteenth century. ....	Purchase.
	†One Ghiordes rug, Turkish, eighteenth century. ....	Purchase.

\*Not yet on exhibition.

†Recent Accessions Room (*Floor I, Room 3*).

## LIST OF LOANS

MARCH 25 TO APRIL 20, 1907

CLASS	OBJECT	SOURCE
PAINTINGS—American. .... (Floor 2, Room XII)	Nocturne in Black and Gold, by J. McNeill Whistler .....	Lent by Mrs. Samuel Untermyer.
Dutch. ....	*Baptism of Christ by Jan van Scorel...	Lent by Mr. August Franzen.
French .....	*Landscape, by Claude Monet .....	Lent by Mrs. Samuel Untermyer.
Spanish .....	*An Altarpiece representing six scenes from the Passion .....	Lent by Mr. William M. Laffan.

\*Not yet on exhibition.

†Recent Accessions Room (*Floor 1, Room 3*).

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

## THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART FIFTH AVENUE AND 82D STREET

Published monthly, under the direction of the Secretary by The Metropolitan Museum of Art, Fifth Avenue and Eighty-second Street, New York, N. Y.

Entered as second-class matter, March 23, 1907, at the post office at New York, N. Y., under Act of Congress of July 16, 1894.

Subscription price, one dollar a year, single copies ten cents.

Copies for sale may be had at the entrance to the Museum.

All communications should be addressed to the editor, Henry W. Kent, Assistant Secretary, at the Museum.

### THE PURPOSE OF THE MUSEUM

The Metropolitan Museum was incorporated April 13, 1870, "for the purpose of establishing and maintaining in said city a Museum and library of arts, and the application of arts to manufactures and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction and recreation."

### OFFICERS

President,	J. PIERPONT MORGAN
Vice-Presidents,	DARIUS O. MILLS
	JOHN STEWART KENNEDY
Secretary,	ROBERT W. DE FOREST
Treasurer,	JOHN CROSBY BROWN
Honorary Librarian,	WILLIAM LORING ANDREWS

### THE STAFF

Director,	SIR C. PURDON CLARKE
Assistant Director,	EDWARD ROBINSON
Curator Emeritus,	GEORGE H. STORY
Curator of Paintings,	ROGER A. FRY
Curator of Arms & Armor,	BASHFORD DEAN
Curator of Metal Work,	JOHN H. BUCK
Registrar,	P. H. REYNOLDS
Assistant Treasurer,	THOMAS D. DUNCAN.
Librarian,	WILLIAM CLIFFORD
Assistant Secretary,	HENRY W. KENT

### MEMBERSHIP

BENEFACTORS, who contribute or devise...	\$50,000
FELLOWS IN PERPETUITY, who contribute.....	5,000
FELLOWS FOR LIFE, who contribute.....	1,000
FELLOWSHIP MEMBERS, who pay an annual contribution of .....	100
SUSTAINING MEMBERS, who pay an annual contribution of .....	25
ANNUAL MEMBERS, who pay an annual contribution of .....	10

PRIVILEGES.—All classes of members are entitled to the following privileges:

A ticket admitting the member and his family, and his non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year for distribution, each of which admits the bearer once, on either Monday or Friday. These tickets must bear the signature of the member.

An invitation to any general reception given by the Trustees at the Museum, to which all classes of members are invited.

A ticket, upon request, to any lecture given by the Trustees at the Museum.

The Bulletin and a copy of the Annual Report.

A set, upon request at the Museum, of all handbooks published by the Museum for general distribution.

In addition to the privileges to which all classes of members are entitled, Sustaining and Fellowship mem-

bers have, upon request, double the number of tickets to the Museum and to the lectures accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their subscription in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further information see special leaflet.

### ADMISSION

HOURS OF OPENING.—The Museum is open daily, from 10 A. M. (Sunday from 1 P. M.) to 6 P. M. and on Saturday until 10 P. M.

PAY DAYS.—On Mondays and Fridays from 10 A. M. to 6 P. M. an admission fee of 25 cents is charged to all except members and copyists.

CHILDREN.—Children under seven years of age are not admitted unless accompanied by an older person.

PRIVILEGES.—Members are admitted on pay days on presentation of their membership tickets. Persons holding members' complimentary tickets are entitled to one free admittance on a pay day.

Teachers of the public schools, endorsed by their Principals, receive from the Secretary, on application, tickets admitting them, with six pupils apiece, on pay days. Teachers in Art and other schools receive similar tickets on application to the Assistant Secretary.

COPYING.—Requests for permits to copy and to photograph in the Museum should be addressed to the Assistant Secretary. No permits are necessary for sketching and for the use of hand cameras. Permits are issued for all days except Saturday, Sunday and legal holidays. For further information see special leaflet.

### THE COLLECTIONS OF THE MUSEUM

The Index to the Collections will be found useful for those desiring to locate a special class or collection of objects. It can be purchased at the door.

### THE LIBRARY

The Library, entered from Gallery 15, containing upward of 12,000 volumes, chiefly on Art and Archaeology, is open daily, except Sundays, and is accessible to students and others.

PHOTOGRAPHS.—A collection of photographs of musical instruments, ancient and modern sculpture, architecture, painting and the industrial arts will be found here. The Edward D. Adams collection of photographs of architecture and sculpture of the Renaissance will be found in Room 32.

### CATALOGUES

The catalogues of the Museum collections, now in print, number seventeen. These are for sale at the entrances to the Museum, and at the head of the main staircase. They are supplied to members free, on personal application at the Museum.

### PHOTOGRAPHS ON SALE

Photographic copies of all objects belonging to the Museum, made by the Museum photographer, are on sale at the Fifth Avenue entrance. Orders by mail, including application for photographs of objects not kept in stock, may be addressed to the Assistant Secretary.

Photographs by Pach Bros., the Detroit Publishing Co., and Braun, Clement & Co., of Paris are also on sale.

	Carbonettes	Silver
Size measuring 8 x 10 inches,	\$.40	\$.20
Size measuring 10 by 12 inches,	.75	.40
Size measuring 11 x 14 inches,	.90	.50
Size measuring 18 x 22 inches,	3.00	

### RESTAURANT

A restaurant is located in the basement on the North side of the main building. Meals are served a la carte, from 10 A. M. to 5 P. M., and table d'hôte, from 12 M. to 4 P. M.